

TOPICS OF THE STAGE AS VIEWED IN WASHINGTON

Too Much Tinkle

The Capital Resounds With Musical Comedy—Mrs. Campbell's Notable Engagement—Fritzi Scheff in "The Two Roses."

Tweedledum follows tweedledee at our Washington theaters for two weeks. After a steady run of light opera at the Lafayette and a week of congested musical comedy at the National, the Capital is now offered "A Little of Everything" and "The Sambo Girl." The Lafayette has tinkled persistently since the season opened, but it breaks the spell by offering a mixture of spectacle, legedemain, comic opera, and zoology.

"The Maid and the Mummy" obtained last Tuesday what was intended to be a generous appraisal of its merit as an entertainment. What was said then was all true—that it could not possibly interest the critic, but did manifestly interest the audience. As the week wore on it became harder and harder to understand the popular favor extended to the performance. Most of the songs depended entirely on the music for their charm, and the music was invariably sacrificed on the slightest provocation. The good jokes and there were many of them—were offset by a running fire of theatrical wit which was funny in 1883, when Barlow Brothers and Wilson were stars in minstrelsy, but which has been worn out a dozen times since. Miss Bailey and Miss Rowland were the bright spots. Otherwise, as some one in the audience observed Monday night, "The Maid and the Mummy" was always just on the verge of being good.

"The Eternal City" lacked drawing power for two reasons: it is not a good play, and it was not well acted. With Miss Allen in the leading role it is easy to understand why people should want to see the play; because her sweet personality, and fine art would redeem almost anything. But without her, with a substitute held down to a slavish imitation of all Miss Allen's mannerisms, the play is totally unredemptive. As some Frenchman observed trenchantly, the purpose of a copy is to disclose all the faults of the original. Miss Waldorf might easily have acted the role of Roma with marked strength if permitted to do so in her own way. Mr. Morgan's art has not grown since his performance in "The Christian." What his act needs is more training and less stardom.

The Lafayette with a good company in "King Dodo" did the real business of the week—and deserved it. Chase's with the Boys' Symphony Orchestra, held its characteristic patronage. Elsewhere things went on as usual.

"A Little of Everything," and "The Sambo Girl" are nearly an even match. Miss Templeton and Mr. Dailey are on one side, without much of a medium—gauged by title and author—and Miss Tanguay, in an opera, more or less coherent—gauged by press notices elsewhere—on the other. Those who like musical comedy will be in their element. "The Great Lafayette," (the adjective is self-conferred) and Japanese living pictures are underlined at the Lafayette and Chase's.

Two announcements for the week of October 3 will arouse extreme interest. One is that Mrs. Patrick Campbell will produce Sardou's "Sorcerees" at the Columbia on the day named for the first time on any English-speaking stage. The other is that Fritzi Scheff will appear simultaneously at the National in "The Two Roses," a new opera founded on "She Stoops to Conquer." The "Sorcerees" was first produced in Paris about a year ago, by Mme. Bernhardt, and was received as the venerable playwright's greatest work. According to the French reviews it should suit Mrs. Campbell's art admirably. The American company outlived in another column is wonderfully strong. Miss Scheff—she prefers that name for stage use to her title as baroness—has the operatic sensation of last year. Her engagement in Washington was triumphant, and in New York her success was more than remarkable in a season when nearly everything else failed. "The Two Roses" is the work of Stanislaus Stange and Ludwig Engländer.

We shall soon be facing an embarrassment of riches.

At the Theaters.

National—"A Little of Everything."

"A Little of Everything," which opens at the National Theater tomorrow for a week's engagement, and which was seen in New York the summer at the New Amsterdam Aerial Theater, with Fay Templeton and Peter F. Dailey at the head of an organization of one hundred players, is described as a musical melange. The author is John J. McNally. The addition to his skit there have been introduced an Offenbach review and two burlesques on "Camille" and the original sextet from "Florodora." The Offenbach Review, which created a sensation in Paris last season, consists of a selection of scenes from that well-known composer's principal operas, and are presented in the spirit of burlesque. The operas selected are, "Les Brigands," "Barbe Bleue," "La Belle Helene," "Perichole," "La Grande Duchesse," "La Jolie Parfumeuse," "Orpheus and Eurydice," and "Genevieve de Brabant."

In "A Little of Everything" Miss Templeton appears as Mrs. Aurora Davenport, a dashing widow, and her "Fishing" song, Mr. Sparks' "A Little Bit of Blarney" song, together with the burlesque of "Camille" by Miss Templeton and Mr. Dailey, and the caricature of the Florodora sextet are the principal features.

Messrs. Klaw & Erlanger are said to have made an elaborate production for "A Little of Everything," and the entire production and New York cast will be seen here during its engagement at the National Theater. Besides the two principals, Fay Templeton and Peter F. Dailey, the cast includes, Joseph Sparks, George Schiller, Neil McNeil, Carl Kahn, Victor Bozard, Adelaide Sharpe, Susie Fisher, Charlotte Leslay, Elphie Snowden, and others. The chorus is said to be large and efficient, and the production



MISS FRITZI SCHEFF.

Her Success in Light Opera Has Grown With "The Two Roses."

tion is one that should not be missed by theatergoers, who enjoy a good straight musical show.

Columbia—Eva Tanguay as a Star.

Eva Tanguay will reappear on the Washington stage this week, at the Columbia. This announcement would not be out of the ordinary were it not for the fact that Miss Tanguay is returning as a star and surrounded by her own company.

"The Sambo Girl," is accredited success. The consensus of critical opinion in other cities apparently stamps the piece as a hit. Praise is accorded the company for their combined effort in support of the new comedy star, and the management for its lavish supply of scenic and costume environment. The chorus is said to be most effective and to carry out intelligently some beautiful groupings and stage pictures, besides singing the concerted numbers and choruses in a most acceptable manner.

"The Sambo Girl" will introduce a number of songs which are expected to find favor with whistlers. "Don't Overdo," "A Ragtime Hit," "Angels With-out Wings," "If You Know What I Know," "How to Draw a Yacht," "My Ideal," "An Act and His Model," "What's the Use of Love," "Any Old Thing," "Banjo Serenade," "From the Circus to Grand Opera is but a Step," "Firefly," "The Whistling Cap," "When Your Wife Leaves a Note," and "The Sambo Girl." Miss Tanguay's company, numerically and artistically, is said to be one of the largest and most satisfactory organizations presenting this popular style of entertainment, and Miss Tanguay's individual performance the best she has yet shown her enthusiastic following.

Chase's—Japanese Living Pictures.

For the first time in the history of polite vaudeville, the masterpieces of Japanese artists will form the subjects of living pictures, and this week at Chase's Theater the program will have as its leading feature the Japanese artists, O Hana San, and her own Japanese company secured for the presentation of their celebrated living tableaux. Other living pictures have reproduced the paintings and statuary of Europe and America, but this will be the first time that the atmosphere, landscape and living beings of the Orient, as painted by the famous artists of the Mikado's kingdom, have been witnessed. "The New York Herald," the "Philadelphia Record," and the "Chicago Post" unite in the statement that they constitute a wonderful artistic triumph. Among the tableaux will be "The Love Story," "Autumn," "Winter," "The Love Story," "The Flower Seller," "The Feast of Temples," "The Gelsa," and "The Toilet."

"Christmas on Blackwell's Island" is the name of a musical comedy novelty which was written especially for the annual gambol of the Lambs Club of New York city. The last gambol was considered the most successful of all, and this was due, in a large measure, to the fact that it was written by the same author, the composer, A. B. Sloan. It has been secured for polite vaudeville, and Sydney Deane and company will present it at Chase's this week.

Al Lawrence, mimetic comedian, will be the third attraction. Monroe, Mack and Lawrence will be seen in "The Two Senators." The Brothers De Onzo, "The Acrobatic Coopers," Anna Caldwell, with her songs and stories; Frank Whitman, dancing violinist, and motion pictures of winter sports of all nations, round out the program.

Lafayette—"The Great Lafayette."

"The Great Lafayette" will bring his company to the Lafayette Opera House all next week. His well-known travesty on "Ching-Ling Foo" is still retained in his repertoire, but many novelties and original situations have been added to it until it is said to be practically an original performance.

Lafayette comes this season with an entirely new show, entitled "Bhutan," and promises the most gorgeous arrangement of costumes ever imported from the Orient. During the action of the play scenes are introduced from grand and comic opera, vaudeville, minstrelsy, comedy, tragedy, drama, pantomime, and extravaganza. The company numbers nearly sixty European artists including Trinidad de Grenadina, the late reigning feature of the Folies Bergere, Paris, and her troupe of troubadours, also the Lafayette band and orchestra.

Academy—"When Women Love."

"When Women Love" is this week's attraction at the Academy with Tuesday, Thursday, and Saturday matinees. It is described as dealing with the everyday life of people in the metropolis, their lives, their wrongs, their joys, their sorrows, their crimes, their virtues, and the ultimate success of the right, and the downfall of the wrong. It will be presented here by Ruth Manely, Louise Mitchell, Pauline Sackett, Grace Covert, Helen Kirby, Little Lillian Kirby, Rose Conley, L. A. Warner, Harry J. Pieron, George Sinclair, William Vaughan,



EVA TANGUAY.

A New Star in an Opera Called "The Sambo Girl" at the Columbia.

John McVey, William Kelly, John Lane Connor, and David Walters, and others of equal prominence.

Lyceum—Rantz-Santley Company.

The attraction at the Lyceum Theater for the week commencing tomorrow matinee will be the Rantz-Santley company. This season Manager Leavitt will present the new musical burlesque, entitled "Looping the World in Eighty Minutes," a travesty on Jules Verne's famous story of "Around the World in Eighty Days."

Creator's Band Tonight.

Creator and his Italian band return tonight at the Columbia Theater for one concert, and a large advance sale shows that Washingtonians have enjoyed the concerts that have been given here before by Creator and his men.

Creator's programs have always been of a most excellent order. But, while the body has been made up of standard classical numbers the encores have been in a much lighter vein. Creator arranges all of his selections and the results show for themselves that careful study has been given the orchestration. He has just finished a most successful engagement at the Pittsburgh exhibition and a tour of the Middle West. The box office will be open all day for the sale of seats. The program is given below:

1. Wedding March.....Mendelssohn
2. (a) "Lion de Bail".....Gillet
3. Gavotte, "Mignon".....Thomas
4. Grand selection, "Dante's Inferno".....Berlioz
5. Prelude, recitative and Easter hymn.....
6. "Ballet of Sylphs".....
7. "Mephistopheles' Invocation".....Weber
8. Minuet of "Will-o'-the-Wisps".....
9. "Serenade of Mephistopheles".....
10. Duet, "Marguerite and Faust".....
11. "The Ride to Hades".....
12. "Fandemonium".....Verdi

Hawtrey on Vaudeville.

Not a Matter of Caste, But a Question of "Making Good."

An actress of some prominence in the profession wrote, the other day, to a New York newspaper that devotes considerable of its space to dramatic doings, and she asked whether or not an actor or actress loses caste by going on the vaudeville stage. She explained that, owing to personal reasons she was unable to accept an engagement at the time when people were being secured for the present season's productions, so that now she is practically at liberty for the rest of a good part of the season. She said she had been offered an engagement in vaudeville, but delayed accepting for fear her reputation on the legitimate stage would suffer.

In an editorial discussing the communication the paper stated that there has not been a single instance where an actor in the legitimate has lost caste by temporarily going into vaudeville. The salary in most cases has been larger in vaudeville than in any other line of work, and scores of the best known and highest priced stars on the stage today have been recruited from the ranks of the vaudevillians.

Many stick to vaudeville who might go into the legitimate, because of the surer income and easier work. Others who have gone over to the legitimate ranks are able to command their present salaries because of the reputation won on the vaudeville stage. Such stage favorites as Jessie Millward, Charles Hawtrey, Jessie Bartlett Davis, Robert Hilliard, Henry Clay Barnabee, Annie Irish, John W. Albough, Rose Coghlan, Valerie Bergere, Lillian Burkhardt, Charles Dickson, George Boniface, Bertha Walzinger, Louise Thordyke, Boucicault, and others equally as well known, have appeared, or are now appearing, in vaudeville, without injuring their professional standing in the slightest degree. Some of them have been more successful than others, of course, but to use a colloquialism, they have "worn out" when they "delivered the goods."

The subject was brought to the attention of Charles Hawtrey, who went on the vaudeville stage after the disap-

pointing failure of "Saucy Sally," and soon expects to return to the legitimate with "A Message From Mars." Before doing so, by the way, Mr. Hawtrey will be seen at Chase's, in October.

"The tendency among some people to place the vaudeville houses of this country on a lower plane than the 'halls' in England. Here the vaudeville theaters and their attractions are immensely superior to the corresponding accommodations in England."

"The supervision that vaudeville managers exercise here over the acts and the performers is more real and effective than is the official censorship of England. For instance, you would never hear the vulgarity in any of the first-class vaudeville houses in America that is tolerated and expected in many houses of the same comparative standing abroad."

"The contention that the public, having once paid 75 cents to see an actor in vaudeville, will never again pay \$1.50 to see him in a regular play in a legitimate (so-called) theater, is foolish. The apparent conclusion that because he has appeared in vaudeville he has lowered his artistic value is to me, most amazingly childish. The public will always pay whatever it wants to pay to see whatever it wants to see."

Gowns of All Sorts.

Eva Tanguay Has a Variety, But All Are Costly.

"The play's the thing," but nowadays no play is the real thing unless it has an environment of elaborate scenery and gorgeous costumes. Especially is this true in the production of musical comedies. Among these is "The Sambo Girl," from the pen of Harry B. Smith and Gustav Kerker, and apart from the fact that this is the latest comedy set to music, that has been turned out by these successful authors' workshop, interest attaches to its premiere here on account of its being the vehicle upon which Eva Tanguay will make her first local entry as a star.

Miss Tanguay's first entrance will be made in an automobile suit, which consists of a skirt and long automobile coat of tan leather, with shoes and hat to match. From this she changes to a beautiful affair made of light blue Brussels net over chiffon and most elaborately trimmed with white lace. The turn hat will be worn with this dress which is unlike in design any yet shown in America. A pink chiffon trimmed with Irish lace follows this. The Tanguay's third costume will be a white net gown, spangled in an odd design of many colors, while an enormous green bottle top will form the headpiece and complete a costume that is, to say the least, most unique.

Perhaps the most stunning of all the Tanguay stage costumes, however, is a severely plain princess panned velvet in the new burnt orange shade; dress, shoes, hat and sunshade will match this gown, making a beautiful effect. Next comes a low-neck dress of white lace. In the second act of "The Sambo Girl" Miss Tanguay has a march song in which she will appear in tights, the costume being white broadcloth with trimmings of gold lace and silver fox.

A quaint idea, and apparently entirely new with Miss Tanguay, is a dress entirely of red velvet ribbon. One of the "Frenchiest" creations is a light blue satin and chiffon, very tight as to waist and decidedly diminutive as to skirt. It is in this costume that Miss Tanguay will sing "The Banjo Serenade."

Kirkby Lunn's Career.

Mme. Kirkby Lunn, the English contralto, who has been engaged by Henry W. Savage to sing the role of Kundry in his production of "Parsifal" has arrived in New York. Born at Manchester, she studied there with J. W. Greenwood, and later at the Royal College of Music, in London, under Signor Visetti and under Jacques Bouhy, at Paris.

Mme. Lunn began to study the role of Kundry two years ago, when she was a member of Maurice Grau's company, Metropolitan Opera House, in New York, and sang it that year in concert form in Boston, under the direction of B. J. Lang. Since then Mme. Lunn has

rehearsed Kundry with Hans Richter, who conducted several performances of "Parsifal" at the last festival given at Bayreuth. During the past summer she appeared in all the performances of the Ring of the Nibelung, at Covent Garden, and also in "Aida," "Lohengrin," and "Tristan and Isolde," and in the first performance in England of Massenet's "Herodiade."

Ottley Cranston, who will sing the role of Gurnemanz alternately with Putnam Grimwold, has also arrived from England. Mr. Cranston was for several years the principal basso of the Turner Opera Company, and is well known as a singer in concert and oratorio.

Old Campaign Cries.

An Ingenious Librettist Turns Them to Account on the Stage.

Campaign cries worked out into song by Harry B. Smith and Alfred E. Aarons is a novelty in "A Little of Everything," which will be the attraction at the National next week. They are reminders of all the Presidential years down to the present contest.

George Schiller sings the solos, and the cries themselves are given by the entire company. The idea is a novelty and appears to have excited considerable enthusiasm in New York. The verses of the campaign song start with the following:

When the father of his country, he who couldn't tell a lie,
Was made the nation's President, his right none could deny.
Then the old-line Continentals, and civilians, too, as well,
Acknowledged him the only choice, and this would be their yell:

George Washington, George Washington,
First in peace, first in war, first in the hearts of his countrymen.

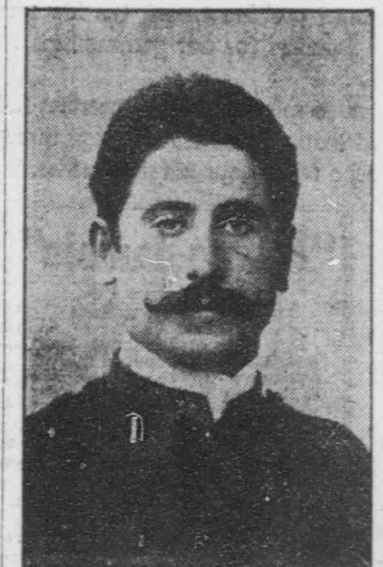
In the old campaign of eighteen hundred and forty
Log cabin and hard cider was the cry;
They prayed beyond comparison bold William Henry Harrison
And vowed they would elect him or they'd die.
He was old Virginia's son, and the fields that he had won
Made all declare that William was true blue.

Fritzi Scheff as an Actress.

Reports Say That She Has Shown Great Talent as a Comedienne.

Reports from Chicago in speaking of the advent of Fritzi Scheff in "The Two Roses," the new opera in which the little prima donna appears at the National Theater, week of October 3, lay especial emphasis upon the improvement Miss Scheff has apparently shown in the acting line. Heretofore Miss Fritzi has been famous chiefly as a singer. She could take the high notes in an unexpected and dazzling flight, but while everyone conceded that she always gave a very charming performance, it was not expected that a singer should show marked ability as an actress.

But now it appears that Fritzi's acting has been sublimely merely because she didn't have an acting part heretofore. When she first appeared in comic opera, it was taken for granted that an ex-grand opera prima donna could not act very much. Everyone was surprised, however, at the really charming way in which Fritzi played her part in "The Two Roses" Miss Scheff has a role which is obviously patterned after that of Kate Hardcastle in Goldsmith's comedy, "She Stoops to Conquer." Indeed, the opera is a musical rendering of the famous story. The role of Kate Hardcastle has been played by many of the greatest actresses of the past two centuries, and for Miss Scheff to essay such a complex, difficult role, requiring almost every phase of feminine caprice, and secure the commen-

FAY TEMPLETON,
Co-Star with Peter F. Dailey at the National.PETER F. DAILEY,
With a New Face in "A Little of Everything."SIG. GIUSEPPE CREATORE,
The Italian Leader Whose Band Plays Tonight.

eration of trustworthy critics is no small achievement.

In the first act Miss Scheff appears as a vivacious French girl amid English surroundings, for, in making her the ward of the 'squire, whose house is taken for an inn, the librettist merely gave her a little wider field for the display of her own personality. Then, in the second act, when she appears as a barmaid, Miss Scheff is said to be piquant, while in the latter part of the opera her performance as a grand lady of fashion is described as full of elegance, grace and dignity.

Coming Attractions.

Mrs. Patrick Campbell in "The Sorceress."

On Monday, October 3, at the Columbia Theater, Charles Frohman will produce for the first time on the English speaking stage Sardou's great play, "The Sorceress." It has already made a sensation both in London and Paris, where the principal role was played by Sarah Bernhardt. In this country this part will be created by Mrs. Patrick Campbell, and the appearance of this distinguished actress in Washington will mark her initial work in this latest role of the great French dramatist. Mr. Frohman will bring to Washington the cast, production, and auxiliaries which have been brought together and organized for the run of the play at the New Amsterdam Theater, New York, following the Washington premieres. Mrs. Campbell's leading man will be Guy Standing. Her company will include Frederic Perry, Fuller Mellich, George Riddell, Orme Caldara, Gertrude Coghlan, Alice Butler, Mildred Beverly, and fifty others.

Fritzi Scheff in "The Two Roses."

Fritzi Scheff, the former grand opera artist, who was persuaded by Charles B. Dillingham to become a comic opera star last season, with remarkable success, is coming to the National Theater a week from tomorrow night in a new comedy opera, "The Two Roses," by Stanislaus Stange and Ludwig Engländer. The new opera is obviously patterned after Dr. Goldsmith's famous comedy, "She Stoops to Conquer." Indeed, the librettist, Stanislaus Stange, has drawn most of his story from the comedy classic, though in adapting it for modern audiences, he has introduced many variations. The opera is in two acts, and the musical numbers constitute an unbroken succession of lyric gems. The comedy element has not been sacrificed, for Louis Harrison, the well-known comedian, will be seen in the Tony Lumpkin part. In Miss Scheff's company are Roland Cunningham, an English tenor, new to America; Clarence Handside, M. W. Whitcomb, Jr., Josephine Bartlett, Ida Hawley, Louise Le Baron, and a real singing chorus of fifty.

Miss Galland's Engagement.

J. Fred Zimmerman, Jr., announces the opening of Bertha Galland's second season in "Dorothy Vernon of Haddon Hall" at the Columbia Theater following "The Yankee Consul" for the week of October 17. Miss Galland and her company will rehearse in Washington and the play is expected to meet with as much approval as it did when presented here last year. In the cast supporting Miss Galland this year will be found Orrin Johnson, Frank Losse, Frederic Perry, Helen Tracey, Helen Bell, and many other well-known players.

Charles Major and Paul Kester, the author and dramatist of "Dorothy Vernon of Haddon Hall," were in New York recently to sign over the English rights of the place to Julia Neilson and Fred Terry, who will shortly produce it in London.

"The Child Slaves of New York."

"The Child Slaves of New York" will be the attraction at the Academy week of October 3.

"The Orpheum Show."

The Orpheum Show will make its annual visit to Chase's Theater next week, commencing at the Monday matinee, October 3. It is headed by McIntyre and Heath, who, like Tonyson's "Brook," seem destined to go on forever. The Orpheum Show this year has surpassed its past records by the presentation of Spessard's bears, the new-

est and greatest importation of the season. The bears indulge in a merry-go-round ride; they subsume to stimulants together; they indulge in a bacchanalian banquet, and also exhibit themselves as clowns and equilibrists. The Latonas, in "The Musical Saw," Knight Brothers and Miss Sawtelle, Harry Smir and Rose Kesser, Clarence Vance, Jack Gardner, and the Boston Brothers, European gymnasts, complete the bill.

Harry Beresford in "Our New Man." Harry Beresford, in "Our New Man" will be the attraction at the Lafayette Opera House the week of October 3.

Louis Mann in "The Second Fiddle."

A new comedy drama, "The Second Fiddle," will be the offering at the National week of October 18. This is the play in which Louis Mann is being started by Charles B. Dillingham. Mr. Mann has been warmly received in his new play, and it is in the air that he has scored a decided success.

An Expensive Luxury.

Musical Comedy Costs Heavily and Earns Generously.

Sitting in a comfortable orchestra seat and listening to tinkling music, looking at pretty girls and laughing with comedians one scarcely gives a thought to the long months necessary before a musical play can be given its initial performance or of the money involved in a production of this kind before the curtain goes up for the first time. First, the book and lyrics have to be written, and whether the story is a drama or not, the careful author has to put in several months, writing and rewriting, before he can turn the lyrics over to the composer. Then there is an hiatus of several more months until finally the completed work is given to the manager for production.

The first thing this gentleman does is to send for his designer, and it usually takes from a month to six weeks before this artist has completed his costume sketches, for nowadays everything is done in color schemes, and good costume designers are few and far between. While the costumes are being designed, the stage carpenter is busy building the production, which in turn is handed over to the scenic artist and his corps of assistants to paint.

Whiting for Paint. Most interesting is the art of scene painting. After the canvas is prepared with slings, the scenic artist and his corps of assistants, on a big bridge twenty feet in the air, begin operations. Nearly all of the painting in the country is done with water colors, although some of the foreign productions are done in oil colors. The "paint" for the most part is made of coloring, colored with such ingredients as are desired, water, and glue in proper proportions, and the painting is of the most impressionistic order. If one gets close to a scene which is most effective from the "front," it usually looks like a lot of daubs. But "distance lends enchantment," and over the footlights in the full glare of the electric, the effect is most pleasing.

The scenes built and painted, the electrician is called in for at the present time there are usually a number of electrical effects, and as all of the electrician's work has to pass the fire insurance inspection, this part of the production is not only slow, but the work has to be very carefully done. When the designer has finished his sketches they are turned over to the firm who are to make the costumes, and it often happens that the combinations of colors called for in the sketches are not obtainable, and it is necessary to have special weaves made—more time lost. This is especially true of particular tights and stockings, which almost invariably have to be made to order. There is one knitting firm in Brooklyn which does this kind of work.

With the costumes come the shoes, and here is another very important item, for each change of costume necessitates a different pair of shoes, often running the gamut from sandals up to the modern gladiol with high heels. An order for 300 pairs of shoes in an up-to-date gladiol production is by no means a large one and all of these are separately made to fit each individual wearer. The same is true of the stockings and gloves used in the production.

Trouble With the Chorus.

By the time the production is ready the cast and chorus have been engaged. As a rule the selection of a cast gives the management but little trouble, but the chorus is quite another matter. Of all the irresponsible propositions here below, the average chorus girl is probably one of the most shaming examples. She is usually under contract to three or four managers at one time, the mere fact that she has signed a written obligation not making the least difference with her, and if she has the smallest kind of notion that she can get an extra dollar from the fifth, she has no hesitation in leaving everyone else in the lurch. It frequently happens that a company will open with not a single feminine member of the chorus who were at the first rehearsal. At the present time, owing to the scarcity of good chorus women, are obliged to put up with their whims and raise their salaries. The chorus woman who, ten years ago was thought dear at \$14